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MUGGINS' SERENADE.

WRITTEN FOR THE NEW YORK CLIPPER.

He sang 'neath her lattice—
(The beautiful maid)—
While he thrummed on his banjo
A sweet serenade;
He implored her in verse
From her dreams to awake—
And just then her old father
For him made a break!

He awoke from his dream,
You had better believe;
His pants had but one leg,
And his coat but one sleeve;
Then her dad, at the close,
Pitched him over the wall—
And the beautiful maid?
Well, she slept through it all!

J. H. B.

THE EQUESTRIAN'S STORY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES H. DAY.

Years ago circus managers did not as now employ their principal agents by the year; they were secured for the season, and the writer for the show was expected to render his winter services without extra charge. Some of the agents were accustomed to go out for the winter with hall shows or invest in some speculation on their own account.

I for one preferred to Bohemianize in New York, and managed to eke out my expenses or more with pen and ink. At times I was inclined to take things easy, but when the cash got low I would make a spurt of industry and add to the finances.

It was during a period of impecuniosity that I arose one morning determined to put upon paper something which when disposed of should bring a return of a little filthy lucre. The necessity was just a little pressing, but I failed to think of anything romantic, humorous or sensational, and corked up the inkstand and laid down the pen in disgust.

Going out on the street for a walk, I ran across Currier, the equestrian, and he inquired if I had anything on hand, and if I would accompany him to the ring barn over in Jersey, and see what improvement he had made in riding. I went with him, for two reasons: Currier was an old crony of mine, and was to go with the show which I was to boom the coming season.

The rider had been abroad several seasons, and this was the first time that I had met him since his return. After we were seated in the horse car, to ride to the Jersey ferry, I remarked:

"Your wife is not riding this season?"
The young husband explained:
"Oh, she's busy with a young Currier; didn't you know that—a bouncing boy."

I didn't know that, but I congratulated him, and then I joked him about his courtship, and the days when the dashing rider was admired by many of the fair sex in and out of the profession.

Crossing the ferry, we changed the subject of conversation to the prospects of the coming season, and the merits of the numerous shows soon to take the road.

To reach the small town where the ring barn was situated we had to take the train, but the journey was the matter of only a few minutes' delay, and once there Currier was soon in the ring and hard at practice. I could see at once that he had made great improvement while abroad, and he explained:

"It was a good thing, my going to Europe. I was getting pretty cancelled over here, and had about concluded that I knew it all, like most young fellows; but I picked up some points on style from those chaps over there, and found that to be a first class rider, and remain one, one must work."

After finishing his practice he donned his street clothes, and, furnishing me with a weed, lit a cigar for himself, after some random talk about shows at home and abroad, he asked:

"Do you remember Carlotta Mendez?"
I remembered her well, a beautiful Spanish woman and one of the greatest riders that I ever saw in the arena; she had dash and abandon, and was as sure footed as if she were a part of the horse. I also remembered that Currier had been very attentive to her at one time.

"I saw Carlotta in Germany," said the rider, "and we both rode principal acts with Rentz. Afterwards I saw her in Spain."

Currier puffed away at his cigar for a while, and then, as near as I can tell it, he said:

"You remember what a gorgeous creature she was when she joined us? You were with the show. I know you went into ecstasies over her in print. Pretty women in the ring are not abundant. A good many I know are as homely as a hedge fence, and they would scare their horses if they were not well broken."

"Yes, I was stuck as bad as any of them, I guess. The fact is I was as deep in love with the dark Carlotta as anybody about the show. Before her arrival I had been trotting after Viola—a wife that is—but the Spanish woman for a time lured me away."

"That near about broke Viola's heart. I saw afterwards what a wretch I was, and could have clubbed myself for my perfidy, but something as I will relate opened my eyes."

"You remember that villainous looking groom Carlotta brought with her? I don't know of what country he was, as he spoke a half dozen languages. If he was a cutthroat looking chap, he was devoted to her."

"One evening I walked up to the canvas early, and passed to the dressing room. It was vacant, and I sat down on my trunk to take a few stitches in a pair of tights. As I plied the needle, I heard voices; the parties were speaking in Spanish, and talking about me."

"I was in South America with the Carlos, and picked up the language there, and understood every word they were saying. Only the wall of the tent separated us, and both being excited, they probably spoke louder than they were aware."

"From their conversation I learned that the groom was madly in love with his employer, and I can tell you my eyes opened when she hissed in Spanish:

"I care nothing for the Yankee, but I hate the girl, the Viola!"

"Carlotta was making love to me to spite Viola."

See? Well, I kept clear from the Spanish woman the balance of that season, although she tried all her blandishments to bring me to her side. But I kept my distance, although it was plain enough to see that she was fairly in a rage at both myself and my sweetheart.

"I really believe that she would have liked to have put a stiletto in my back, or inspired her minion to knife me; but I was on my guard, and must confess that I was relieved when the season was at an end."

"As I was saying, I next met her in Germany, with Rentz. She was then married to her groom, and I remember the smile of satisfaction that overspread his face when we again met. While he was

"It was Carlotta's husband!"

"The suddenness of the discovery gave me an awful sensation. I thought I should faint. I must have turned deathly pale. A laugh at my side startled me."

"There stood Carlotta, beaming, beautiful and devilish; her black eyes snapped; they danced!"

"See?" she exclaimed, pointing with her long, white finger.

The executioner gave the screw a turn, and I heard the spinal column of the victim *crunch*. I staggered and turned to leave the crowd, but I was wedged in and hemmed about.

"She took me by the arm and supported me while her grip bruised and blackened my flesh. He died bravely, and as she fairly dragged me away, she re-

HARRY MARTELL.

The enterprising and popular young manager whose portrait we present this week was born in New York City, and entered the profession when a boy. During the first few years of his career he worked singly and with numerous partners at the principal variety theatres. In 1877 he joined hands with Walter Morosco (now proprietor of Morosco's Theatre, San Francisco), and, as the Morosco Bros., they played the leading vaudevilles until the following Summer, when they joined John H. Murray's Circus. In 1878 Mr. Martell first headed and managed the family of acrobats who have since become popularly known as the Martells, and under

A MODEST YOUNG MAN.

WRITTEN FOR THE NEW YORK CLIPPER.

I am a youth who serenades:
I gently twang my light guitar
When midnight moonlight softly fades
And gray clouds dim each twinkling star.
Beneath the easement of my love
I warble: "Ah, my heart is broken,"
"McInty," "Comrades," "Turtle Dove,"
"Goodbye, the parting words were spoken."
And when at last I steal away
Across her papa's grassy lawn,
Upon my cheeks do blushes play—
I tremble as a frightened fawn.
Did you ask why? Oh, let it pass—
But, if 'twill ease your wild unrest—
I knew my darling lit the gas,
And dared suspect how she was dressed.

WM. H. T. SHADE.

ELECTRICITY ON THE STAGE.

Its Use to Produce Storms with Lightning and Thunder.

Theatrical performances are today dependent to a greater degree than ever before on spectacular effects, and the strides which have been taken in this direction have been so great that it requires something of quite superlative merit in stage setting to elicit more than passing mention. This distinction is certainly attained in the representation of "Julius Caesar," now being played in New York.

Special reference is now made to the thunder storm in the third scene of the first act, which is the finest achievement of the kind ever seen in this city. The conditions under which the conspirators discuss the proposed murder of Caesar could hardly be more fitting even in nature, so far as ocular and aural demonstration go. The crescendo from the low moan of the rising wind and the rumble, rapidly dying away of the distant thunder, to the hissing of the raging gale and the crash of the deafening peal overhead, everything is perfectly carried out. The main dependence, however, of this wonderfully powerful scene is upon the lightning effects, which are exceptionally lurid and realistic. These are produced electrically. Sheet lightning of any degree of brilliance is secured by rubbing together a piece of carbon and a file connected to an electric light circuit. To produce forked lightning a specially constructed apparatus is used.

The camera lucida is made on the principle of a large magic lantern. It contains an arc light, and has in front a revolving disk of dark plates of glass. On these plates are drawn the outlines of the particular kinds of flash desired for projection on the scene, and at the required moment the disk is rapidly turned by the hand and the light is flashed through the instantaneously exposed pattern on the plate. The effect is heightened by having various portions of the scenery painted on some transparent substance and flashing a light behind them, so that as the forked lightning plays over the scenery these portions seem luridly illumined by it.

Cloud effects are produced in the same manner, the image being usually thrown on gauze drops. The marvelously faithful production of mimic thunder is attained in various ways. In former days the great resource of the stage manager for the imitation of the artillery of the storm was a sheet of tin, which was shaken with more or less violence as the storm fluctuated.

Now a more elaborate device is adopted, and the making of thunder is reduced to a science. For low, distant rumblings a thick sheet of vellum is used. This sheet is stretched over a large wooden box and tightly and securely fastened down. This resonant and sensitive drum is operated on with thickly padded drumsticks. When a large volume of sound is required wooden balls of different sizes are rolled around the parchment, and the rise and fall of the sound can be regulated by the manipulation of the balls.

For louder peals of thunder wooden troughs, about a foot square, which run the entire length of the wall at the back of the stage from the roof to the cellar, are used. In the upper parts of these troughs or boxes a number of cannon balls are kept in readiness. At a signal from the stage manager these balls are disengaged, and as they roll down the noise commences.

At first, owing to its distance from the stage, it sounds far away to the audience, but it gathers in volume as it nears the level of the stage, and dies away as it passes downward to the cellar. The electrical attachment which governs the operation of this device is so arranged that the attendant can control the number of balls to be let loose, so that the amount of noise required can always be accurately given.

For the crashing thunderclap which follows the lightning instantaneously, a huge rattle is used. On the top of a box about ten feet long and four feet square are fastened a series of slats. The ends of these slats are rapidly caught by pins on a rapidly revolving cylinder at the end of the box. As the pins pass upward the slats drop, and a loud continuous rattle is the result.—*Electricity*.

An Interesting Test.

It is interesting to note a test made by Theodore Thomas with his orchestra, in Cincinnati some years ago. The proposition had been made that, in performing an orchestral work, the violins made no perceptible distinction between the sharp of one note and the flat of the one next above. For instance, it was alleged that C sharp and D flat, as played by the violins, produced the same number of vibrations per second.

The stage of the Music Hall, where the experiment was performed, is quite large. One body of violinists was placed at one side and another at the other. Those on the left were directed to play C sharp. After they had finished those on the right were directed to play D flat.

The difference was striking, the sharp being distinctly higher than the flat. It was also found that neither the C sharp nor the D flat coincided with the black key on the organ, which served duty both as C sharp and D flat. The violins had been tuned the organ.—*The New York Sun*.



HARRY MARTELL
...MANAGER...

haughty and proud of the union, Carlotta seemed to be humiliated, and not the imperious creature of other days.

"I took it that Carlotta was under the restraint of an unreasonable tyrant, and leading anything but a happy life. On several occasions she came to the circus with eyes red, as if with weeping, and when he was keeping up her horse in the ring, he would hiss at her between his set teeth, in Spanish:

"Smile, smile, curse you, smile!"
"I went on to Russia and they to Spain to fulfill an engagement. From Russia I jumped to Spain with my wife to open at Madrid. The next day after my arrival I went out with the double purpose of calling on the circus managers and taking a look at the city. I am a great sightseer, and travel with my eyes open."

"There was a great stir in the town, and at first I thought that it must be a public holiday, but from the conversation I overheard that there was to be an execution by the garrote. I had read of the processions to Tyburn tree and death by the guillotine, but here was to be legal life taken by the screw and iron collar."

"My first inclination was to avoid the horror and return to my hotel, but I changed my mind and followed the moving mass. The cavalry were out in force and the vicinity of the jail was strongly guarded. You would have thought from the hilarity of the people that they were going to a bull fight."

"While I was inwardly criticizing their conduct, I was securing an eligible position for myself. Such is human nature! The streets, as well as the houses, were crowded with people, who breathlessly watched the preparations for dispatching the condemned. After he was brought out and seated before the stake, and the iron screw and collar was adjusted, I saw the man's face."

marked in English and with a laugh:

"He has what the Yankees call 'grit.'"
"Once out of the crowd I looked at the woman. She looked like a delighted demon, and broke forth in English:

"Bah! It was one disappointment—he died brave. I wanted to see him die like a dog, fight his guards and beg for life—but I have had my revenge!"
"She still maintained her hold on my arm, and I wished her a thousand miles away."

"Crunch! I still heard that dreadful sound."
"I must go," I said, attempting to withdraw my arm from her grip. Her eyes were blazing now, and she brought her face close to mine as she asked:

"Have you come here to ride?"
"I answered."

"And she—the Viola, is with you?"

"I replied."

"You must leave here," she said, just above a whisper, "I cannot have you here. And *her*, I hate her! You saw him at the garrote; I brought him there; did you hear the *crunch*? It was music to me!"

"I tried in vain to free myself without creating a scene in the street."
"I am frantic now!" she said. "Blood is on my head. If you or she would live leave Madrid. You will go!"

"I must have said yes, for she released my arm."

"See that you do," she said. I hurried away, turning to see if I was pursued by the beautiful fiend. She kissed her hand to me, let forth a ringing laugh, and emitted from her lips an imitation of that dreadful sound which I shall never forget.

"Crunch!"
"I got out of Madrid, and here I am; but for many a night after that execution by the garrote, I was awakened from dreadful dreams by that horrible *crunch*, and the basilisk eyes of the wicked but beautiful Carlotta."

"When I look at Viola and the baby I am happy, and when I am reminded of him, that she demon, and the garrote, my blood runs cold!"

that name they have played for the past fourteen years with the principal circuses and most prominent specialty organizations in America, viz.: Barnum & Bailey, Adam Forepaugh, Sells Bros., W. W. Cole, John B. Doris, Gilmore & Beaton, Welch & Sands, Hyde & Behman, M. B. Leavitt, C. W. Sprague, three seasons with Pail's "Last Days of Pompeii," etc. In 1890, he formed a partnership with J. H. Whallen (who, with his brother, controls and manages the Buckingham Theatre, Louisville, Ky.), and organized the Whallen & Martell Show. The venture met with success from the outset. Harry Martell is a man of integrity, pluck and energy, and is held in the highest esteem by the profession at large. He has a cozy home in the mountains of New York State, where, free from business cares and surrounded by his family, he spends his summer vacations.

Duration of Life Among Birds.

The distinguished German, biologist Weismann, has pointed out that there is less exact knowledge on this subject than might be expected, considering how many in number are the ornithologists and the ornithological societies. Small singing birds live from eight to eighteen years. Ravens have lived for almost one hundred years in captivity, and parrots longer than that. Fowls live from ten to twenty years (and are then sold as Spring chickens).

The wild goose lives upward of one hundred years and swans are said to have attained the age of three hundred. The long life of birds has been interpreted as compensation for their feeble fertility and for the great mortality of their young. From the small island of St. Kilda, off Scotland, twenty thousand young gannets and an immense number of eggs are annually collected; and although this bird lays only one egg per annum, and is four years in attaining maturity, its numbers do not diminish. Obviously, as Weismann observes, such birds must reach a great age, or they would long ago have been exterminated.—*The Spectator*.

MINSTRELSY

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THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 160 Years—A Succinct History of Our Famous Plays, Players and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires, Etc., Etc.

Written for The New York Clipper by COL. T. ALLSTON BROWN.

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Abbey's New Park Theatre.

(CONCLUDED.)

For two years offers were made the Hanlons by several American managers to return to this country with "Le Voyage en Suisse," but all attempts were fruitless, until the writer of this visited Europe in 1880, for the purpose of securing them. He remained abroad three months before he secured them, which he did for three years, under the management of Simmonds & Brown.

They made their American debut in this Parisian absurdity at the Park Theatre, New York, Sept. 12, 1881. The entire organization, properties, tricks scenery and all the mechanical arrangements were brought from Europe. They played at the Park Theatre for twelve weeks, after which they went to the Cosmopolitan Theatre (site now occupied by the Broadway Theatre), then to Niblo's Garden; after which they made a tour of the country, and with the exception of one week (en route to San Francisco), and the night of the day of President Garfield's funeral, they did not lose a performance for eighty-two weeks, giving five hundred and seventy-four continuous performances.

When the brothers came to this country the last time, Alfred was in very poor health, and shortly after the New York engagement he was sent to Los Angeles, Cal., for the benefit of his health. He died at Pasadena, Jan. 24, 1886. Shortly after the company went on the road George became too ill to appear on the stage. William and Frederick played the two servants, and Edward did the Dutchman. Then William became so that he appeared only in the principal cities on the first night, and Edward and Frederick played the servants. The writer of this accompanied them on a tour until the expiration of their contract, after which they continued under their own management. Edward and Frederick went on the road with "Le Voyage," while George and William produced "Pantasma." "Le Voyage en Suisse" was played at the Park Theatre, New York, Nov. 11, 1884. In July, 1885, Edward and Frederick went to Europe, and were shortly followed by Sully Edwards and his brother, C. F. Walton, and John Hawkins. They opened at the Varieties Theatre, Paris, in the play "Le Voyage en Suisse," and they were there for the first time. It was a failure, and was withdrawn in five weeks. "Le Voyage en Suisse" was then played for three weeks, after which they made a continental tour with "Le Voyage en Suisse."

At Lyons Frederick was taken ill and unable to continue with the party, and his role of one of the servants was acted by Sully Edwards, C. F. Walton continuing to play the Gendarme. Frederick died at Nice April 6, 1886. They continued to remain abroad until the close of the season of 1886-7, and returned to America July 18, 1887. They opened at Louisville, Ky., Sully Edwards and Edward playing the two servants, and C. F. Walton continued as the Gendarme. John Hawkins died abroad prior to the company leaving for America. "Le Voyage en Suisse" was played season 1888-9. Sully Edwards remained with them for three months, and he was followed by Thomas W. Riley as one of the Servants, Edward the other. At the close of the season "Le Voyage en Suisse" was played, and Edward took the management of "Superbia."

While Edward and Frederick were in Europe, George and William were devoting their time to "Pantasma," also getting up the spectacle, "Superbia," produced for the first time, Oct. 1, 1890, at Biscay Hall, Albany, N. Y.

During the season of 1886-7, George appeared to take very little interest in the business. He became despondent at times. His wife was taken ill, and for some weeks lay at the point of death. She was given up by the doctors, and he was very much attached to his wife, and fearing the worse, he commenced to pray for her recovery. One of his children was also very ill, and he kept up continually praying until both wife and child regained their former good health. This at once settled his convictions, and he determined to give up this world's goods and join the church. Originally a scoffer at religion, a cynic in almost everything, he has within the last two years grown very religious, all his thought being directed in that line, to the neglect of his business.

When at San Francisco, Cal., season 1889-90, he attempted to join the Presbyterian Church. He was refused, because some thought he was insincere—that it was an advertising dodge, or something of that sort. He stayed behind his company, and fought his way into the church. As a consequence of his absorption of religious thought, he has given up amusement interests entirely, though he has not, as the newspapers have currently reported, actually taken up the ministry.

On Jan. 25, 1892, George telegraphed to William, who was then with "Superbia" at St. Louis, withdrawing from the organization and relinquishing all interest in the Hanlon Brothers, so far as the management of the company was concerned. He was very much surprised that "George" felt that there was a providence watching over him and those about him, and often said that no one need fear a railroad accident when he was on the train. He is exceedingly earnest, and his religious convictions conflicted so with his occupation that every year he drew more away from the management of our affairs until I came to depend only on my brother, Edward. George would have nothing to do with the company except when I was laid up or it was imperative that he should appear. For three years he has not been near a theatre on Sunday, nor has he accepted any part of the Sunday receipts. His share was always set aside and devoted to charity.

Maurice Grant, French Opera Co., followed the Hanlon Bros. at this theatre Nov. 28, 1881, with "Madame Favart," "La Mascotte," Dec. 1, "La Fille de Madame Angot," "Les Mousquetaires," "Les Cloches de Corneville," "Les Noces Noires," "Le Corsaire," "Major," "Miles, Leroux and Lenz," "M. Mairas, Mauge, Dangon, Pogard and Tauffenberg were in the company. Paola Marti appeared as the Mascot. A special matinee was held Dec. 8, for the benefit of the New York Hospital for Women.

"Mother in Law" was first acted evening of Dec. 8, 1881. John Dillon, E. M. Holland, Henry Lee, J. T. Burke, Laura Don, Marie Chester and Jean Delmar were in the cast. Lester Wallace commenced Jan. 16, 1882, in "The Colonel," produced for the first time in this country. The cast:

Woodwell W. Wood.....Lester Wallace
Richard Forrester.....Eric Bayley
Lambert Stoyke.....C. F. Flockton
Basil Georgione.....C. F. Flockton
Ledy Tompkins.....Maria Davis
Edward.....Lilford Arthur Oliver.....Minda Bayley
Mabel.....Robert Nelson.....Theodore Waldron
Parker.....William Royston Mrs. Blythe Rachel Sanger
Ronell.....Leslie Edmunds Goodall.....Helen Hewitt

It was acted until Feb. 27, when "The Member for Slocum" had its first representation here, with Mr. and Mrs. N. C. Lawless Jr. as the stars. "Divorcement" was presented for the first time March 14. The cast:

Cyprienne.....Alice Dunning Lingard
Mme. De Valfontaine.....Clara Cole
Mme. De Brionne.....Elizabeth Mortimer
Mlle. De Languis.....Elizabeth Mortimer
Des Prunelles.....Chas. Walcott Jr.
Adhemar De Gratignac.....Chas. R. Welles
Commissioner of Police.....Chas. Meyer
Bastien.....G. Montarrat
Josephine.....Eliza Long Batouard, Herbert Ayling
Claydon.....T. H. Harrington

A matinee performance of "Divorcement," April 3, for the benefit of the Actors' Fund. "Divorcement" had its last representation here April 22 (matinee), and in the evening, "After the Opera," styled a midnight comedy, in four acts, by A. G. Gunther, Charles Walcott Jr., Chas. R. Welles, J. O. Barker, E. M. Holland, J. G. Saville, Mrs. Alice Dunning Lingard and Louise Dillon, in the cast.

"Foggy's Ferry" was first produced here, May 13, and continued for two weeks, with Minnie Madden as the star. The cast:

Chip.....Minnie Madden Zebulon Fogg Wm. Herbert
Wm. Still Wm. Cullington Jim Botter A. H. Hastings
Gerald White.....Atkins Lawrence
Bruce Rawdon.....Atkins Lawrence
Judge Norwood.....R. C. Wilson
Charles Norwood.....M. Loduksi Young
Samantha Fogg.....Alice Brooks
Martha Blodgett.....Alice Brooks

Julia Hunt opened 29 in "Florine." In the cast were Constance Hamblin, C. B. Welles, Georgiana Flagg, Chas. W. Butler, Alice Grey, Edwin Hammond, Adelaide Thornton, B. W. Turner, Mme. Michaels, W. J. Hurley, Jennie Kenner, Edward Powell and Charles B. Moore.

The last season of this house commenced Sept. 2, 1882. Mr. Abbey rented it for four weeks to Maggie Mitchell, who commenced in "Ella," produced for the first time on any stage. "Jane Eyre" was acted weeks of Sept. 11-18, and for her last week Miss

Mitchell acted "Fanchon." John T. Raymond followed Oct. 2 with "Fresh, the American," having rented the house for four weeks, Oct. 16-23 he acted "Col. Mulberry Sellers," and he closed 23.

Mr. Abbey announced the opening of his regular season on Oct. 30, with the American debut of Lillie Langtry in "The Unequal Match," but the theatre was entirely destroyed by fire on the afternoon of Oct. 30, 1882.

About a quarter before five o'clock in the afternoon, while some of the employees of the theatre were completing the setting of the stage for that night's performance, they were startled by the appearance of fire in the vicinity of the upper private box, on the Broadway side of the auditorium, where some upholsterers had been at work. A rush was at once made for the fire apparatus at the rear of the stage, but it was found to be useless, and an attempt was made to reach the fire extinguishers; but these, also, would not work. The fire crept up the proscenium arch, and in a few minutes the entire stage was a mass of flame. The fire burned so rapidly that within some fifteen minutes from the time of its breaking out the roof of the theatre was in flames, and the fire reached the stage, several loud explosions were heard at brief intervals. These were, it is thought, the retorts charged with gas, used for the calcium lights. The employees, finding that their efforts to stay the devouring element were futile, sought safety in flight. Gaspard Maeder and Earl Weston, scenic artists; Hamilton Weaver, master machinist; and Mr. Henry, property man, who were on the stage, readily reached the street. Wm. F. Doran, a stage hand, was in the files, and was so badly pressed by smoke and flame that he had no chance of escape was through one of the windows on Twenty-second Street. He clambered out and crawled along the coping towards Broadway, hoping to reach a position over a portico. After proceeding as far as the coping of the third floor, he was in the air, and fortunately landed upon the edge of the portico, whence he was rescued by means of a ladder. He was conveyed in an ambulance to the New York Hospital, where it was found that one of his legs was fractured, that being his only injury. Harry and George, who were on the roof, and had rushed up to the flies to attempt to tear down the burning scenes, became enveloped in the flames, and, finding his retreat cut off, managed to escape to the roof. The wind blew the flames towards him, and he was compelled to jump from the roof, and managed to secure a hold over the Broadway entrance, whence he was removed by the firemen. He was found to have been badly burned on the hands and face, and suffering from inhalation of smoke and fire. He was taken to the New York Hospital, where he received temporary attendance from a physician who chanced to be in the vicinity, and later was removed to the New York Hospital. When the alarm reached the business office in the front building on Broadway, W. W. Tilton, J. H. Palmer and others, who were in the building, and many of the private papers, etc., as possible, to a place of safety. One life was lost in the flames. Fortunately, Langtry's wardrobe had not been sent to the theatre, although it is stated that the costumes, etc., of several members of the company had been taken there and were lost. Manager Abbey estimated his loss at \$100,000. A large wardrobe, which he had been collecting for several years, was entirely destroyed, as were the properties, scenery, furniture, fittings of the auditorium, and private offices, etc., which were his personal property. His house had two years to run, and he had been offered a large sum for it. The first floor, basement and a portion of the third floor of 936-938 Broadway were occupied by C. H. George, importer of paper hangings. The second floor was occupied by Parsons & Scarlett, merchant tailors. The first floor of 934 Broadway was divided into two stores occupied by L. H. Goldsmith and —Durham. The theatre was never rebuilt.

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The California League championship season began March 26 at San Francisco. The league consists of four clubs, San Francisco, Oakland, San Jose and Los Angeles. The game was between Oakland and San Jose, the latter winning 4 to 1. Jerry Downey covered third base for San Jose and played in his old time form.

The St. John's team defeated the Suburban Athletic team March 29 at Fort Laramie, this city, by a score of 17 to 1. Carmody, the college pitcher, struck out more than eleven of his opponents and prevented them from scoring a run in the five innings that were played. This was the opening game of the season in the vicinity.

We acknowledge the receipt of one of Charles H. Ebbels' schedules of championship games of the National League and American Association. It is about the best schedule ever drafted by Mr. Ebbels, as it shows a glance just when and where the clubs will be in any and all days during the coming championship season.

Henry O'Day, formerly one of the pitchers of the New York club, has been assigned to the Columbus club, of the Western League, by President Williams.

Harry Fuller, brother of the star stop of the New York club, will play third base during the coming season for the Mobile club, of the Southern League.

President Young, of the National League and American Association, has prepared his schedule for his umpires for the coming championship season.

Pitcher John Montgomery of the New York club, it is believed will be able to join the team by May 1.

The New Yorks will begin their preliminary season at the Polo Grounds, this city, Thursday, March 31, when they meet the Detroit team. The game will be a triple department of the game the New Yorks appear strong and will be able to cope with any team in the championship struggle. Even should the club fall to secure Danny Richardson's release from the Washington club, the team will be very strong with Bassett at second base. The new men, Murphy, Fuller and Lyons, are also doing well.

A telegram from Boston, dated March 28, says: "A deal is being arranged between the New York and Boston clubs which, unless something unforeseen occurs, will transform Mike Kelly from Boston to New York within forty-eight hours."

The University of Pennsylvania team defeated a strong picked nine March 28 at Philadelphia, by a score of 13 to 0. Only one hit was made off Bayne's pitching. Mackey made two home runs.

The New Yorks and Philadelphia were announced to play March 29 and 30 at Philadelphia, by a score of 13 to 0. Only one hit was made off Bayne's pitching. Mackey made two home runs.

The New Yorks defeated the Washingtons in an exhibition game played March 28 at Richmond, Va., by a score of 13 to 0. Rubeus pitched for the New Yorks and Schuch, Richardson and Hoy along were successful in hitting his every effort. Schuch making a triple, a double and two singles. Hoy and Foreman alternated in the pitcher's box for Washington, and were batted hard and often, the New Yorks making sixteen safe hits. Ewing leading with four hits, including a triple and a double. Bassett and Fuller fielded finely, each accepting all of nine chances.

The Brooklyn played a picked nine, including Terry, Poutz and Hart, March 28 at Macon, Ga., they then winning by a score of 13 to 0. Ward and O'Brien did the best hitting, the former making a double and three singles, and the latter getting three doubles. Joyce made his first appearance with the Brooklyn.

The Philadelphia defeated the Charleston March 28 at Charleston, S. C., by a score of 22 to 2. Delaney did the best hitting, making two doubles and a single. It was the first appearance of the local team, who batted well but could not launch their hits in two innings when a run resulted.

Marr, formerly of the Columbus club, will play this year with the Spokane club, of the Pacific Northwest league.

Leach Mackey, formerly of the Louisville club, will manage the Atlanta team, of the Southern League.

Pitchers Lovett and Haddock, of the Brooklyn team, are still holding out for higher salaries. It is generally believed they will fall in line before the championship season begins.

The Boston defeated the University of Virginia team March 28 at Charlottesville, Va., by a score of 22 to 0.

It required no fewer than ten innings to decide the sixth game of the series between the Chicago and Cleveland teams, played March 28 at Hot Springs, Ark. The Cleveland then securing their fourth victory, the score being 10 to 9. Luby, of the Chicago, was credited with making six of the nine runs scored by his team.

AQUATIC.

Coming Events.

April 9—Annual eight oared match race, Oxford vs Cambridge Universities, Thames River, Eng.

May 2—James Stanbury Young's match for the single scull, championship of the world and \$300, Parramatta River, Australia.

May 31—Hiram Regatta Association closed regatta, N. City.

May 30—Passaic River Amateur Rowing Association annual regatta, Newark, N. J.

May 30—Larchmont Yacht Club special race, Long Island Sound.

June 14—Atlantic Yacht Club annual regatta, New York Bay.

June 15—Jersey City Yacht Club annual regatta, New York Bay.

June 18—Eastern Yacht Club Spring regatta, off Marblehead, Mass.

June 22—Long Island Amateur Rowing Association annual regatta, Flushing Bay.

June 27—Eastern Yacht Club annual regatta, off Marblehead, Mass.

July 4—Boston City regatta, Charles River, Boston, Mass.

July 4—Annual Cap and People's regatta, Philadelphia, Pa.

July 4—Larchmont Yacht Club annual regatta, Long Island Sound.

Aug. 27—Annual race for oyster boats, Larchmont Yacht Club, Long Island Sound.

Sept. 3—Larchmont Yacht Club Fall regatta, Long Island Sound.

Sept. 5—New England Amateur Rowing Association annual regatta, Boston, Mass.

Sept. 10—Eastern Yacht Club Fall regatta, off Marblehead, Mass.

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THE TURF.

RACING ON THE HEIGHTS.

Only a fair sized crowd visited the course of the Hudson County Jockey Club, at Guttenburg, N. J., on Tuesday afternoon, March 22, the weather being cloudy and cold and the race card uninviting. The track, however, was in good condition, and the sport was fairly good, without being in any way sensational. Summary:

Purse \$400, of which \$50 to second, the winner to be sold at auction, six furlongs.
Valley Stable's ch. f. Golden, 5, by Harry O'Fallon, dam Bella Peyton, 102; 4 and 5 to 1. Flynn 1 Riverdale Stable's ch. c. O. P. R., 3, by Hindoo, dam March 102; 8 to 1 and 1 to 2. Morris 2 W. W. Burns, 4, g. Cascade, 4, by Kantaka, dam Springlet, 99; 4 and 5 to 1. Dwyer 3 Time, 1:18. Won by a length, a head between second and third. Mutuals paid: \$10.40, \$3.40 and \$2.45. O. P. R., \$3.40.

Purse \$400, of which \$50 to second, for maiden three year olds, four furlongs.
W. H. Timmons' ch. c. Seven, 3, by Sensation, dam Cybele, 122; 11 to 5 and 5 to 1. Van Kueren 1 J. Whinnay's ch. f. Voltaire, 4, by Kantaka, dam McGowan, 119; 4 and 5 to 1. Marshall 2 J. Mullins' ch. f. 3, by Stratford or Bend Or, dam Ella 122; 10 and 5 to 1. Morris 3 Time, 1:18. Won by a length, a head between second and third. Mutuals paid: Seven, \$6.25 and \$3.30; Bolivar, \$3.30.

Purse \$400, of which \$50 to second, six furlongs, selling.
E. Leigh's ch. c. Irregular, 3, by Irregular, dam Vanilla, 102; 4 and 5 to 1. By Irregular, 102; 4 and 5 to 1. Borden Stable's ch. g. Noonday, aged, by Kyrie Day, dam Dawn, 102; 8 to 5 and 3 to 5. Burn 2 James Shields' ch. f. Alma T., 3, by Spendthrift, dam Miss Easton, 97; 13 to 5 and 3 to 5. T. Flynn 3 Time, 1:17. Won by a head, two lengths between second and third. Mutuals paid: Irregular, \$10.10 and \$3.30; Noonday, \$3.30.

Purse \$400, of which \$50 to second, the winner to be sold at auction, five furlongs.
W. H. Timmons' ch. f. Marie Lovell, 5, by Sir Modred, dam Nana, 102; 12 and 5 to 1. Cook 1 Bradford Stable's ch. g. Moonstone, 6, by Faustus, dam Bonnie Bruce, 94; 10 and 5 to 1. Burn 2 Khatfan Stable's ch. m. Dixie, 6, by McHenry, dam Prate, 102; 3 and 4 to 5. Burn 3 Time, 1:17. Won by a head, two lengths between second and third. Mutuals paid: Marie Lovell, \$6.50 and \$3.30; Moonstone, \$3.30.

Purse \$400, of which \$50 to second, for two year olds, three furlongs.
W. H. Timmons' ch. c. One, 3, by Macduff, dam Mindrop, 102; 2 and 3 to 5. Van Kueren 1 Eugene Leigh's ch. g. Hattie, 6, by Green, dam Unika, 102; 7 to 2 and even. Martin 2 C. T. Sanders' ch. f. Rossington, dam Pat, 102; 15 to 1. Time, 1:05. Won by a head, three lengths between second and third. Mutuals paid: One, \$6.50 and \$3.30; Hattie, \$3.30.

Purse \$400, of which \$50 to second, the winner to be sold at auction, six and a half furlongs.
W. H. Timmons' ch. f. 3, by Macduff, dam Mindrop, 102; 2 and 3 to 5. Van Kueren 1 Eugene Leigh's ch. g. Hattie, 6, by Green, dam Unika, 102; 7 to 2 and even. Martin 2 C. T. Sanders' ch. f. Rossington, dam Pat, 102; 15 to 1. Time, 1:05. Won by a head, three lengths between second and third. Mutuals paid: One, \$6.50 and \$3.30; Hattie, \$3.30.

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THE TURF.

RACING ON THE HEIGHTS.

Only a fair sized crowd visited the course of the Hudson County Jockey Club, at Guttenburg, N. J., on Tuesday afternoon, March 22, the weather being cloudy and cold and the race card uninviting. The track, however, was in good condition, and the sport was fairly good, without being in any way sensational. Summary:

Purse \$400, of which \$50 to second, the winner to be sold at auction, six furlongs.
Valley Stable's ch. f. Golden, 5, by Harry O'Fallon, dam Bella Peyton, 102; 4 and 5 to 1. Flynn 1 Riverdale Stable's ch. c. O. P. R., 3, by Hindoo, dam March 102; 8 to 1 and 1 to 2. Morris 2 W. W. Burns, 4, g. Cascade, 4, by Kantaka, dam Springlet, 99; 4 and 5 to 1. Dwyer 3 Time, 1:18. Won by a length, a head between second and third. Mutuals paid: \$10.40, \$3.40 and \$2.45. O. P. R., \$3.40.

Purse \$400, of which \$50 to second, for maiden three year olds, four furlongs.
W. H. Timmons' ch. c. Seven, 3, by Sensation, dam Cybele, 122; 11 to 5 and 5 to 1. Van Kueren 1 J. Whinnay's ch. f. Voltaire, 4, by Kantaka, dam McGowan, 119; 4 and 5 to 1. Marshall 2 J. Mullins' ch. f. 3, by Stratford or Bend Or, dam Ella 122; 10 and 5 to 1. Morris 3 Time, 1:18. Won by a length, a head between second and third. Mutuals paid: Seven, \$6.25 and \$3.30; Bolivar, \$3.30.

Purse \$400, of which \$50 to second, six furlongs, selling.
E. Leigh's ch. c. Irregular, 3, by Irregular, dam Vanilla, 102; 4 and 5 to 1. By Irregular, 102; 4 and 5 to 1. Borden Stable's ch. g. Noonday, aged, by Kyrie Day, dam Dawn, 102; 8 to 5 and 3 to 5. Burn 2 James Shields' ch. f. Alma T., 3, by Spendthrift, dam Miss Easton, 97; 13 to 5 and 3 to 5. T. Flynn 3 Time, 1:17. Won by a head, two lengths between second and third. Mutuals paid: Irregular, \$10.10 and \$3.30; Noonday, \$3.30.

Purse \$400, of which \$50 to second, the winner to be sold at auction, five furlongs.
W. H. Timmons' ch. f. Marie Lovell, 5, by Sir Modred, dam Nana, 102; 12 and 5 to 1. Cook 1 Bradford Stable's ch. g. Moonstone, 6, by Faustus, dam Bonnie Bruce, 94; 10 and 5 to 1. Burn 2 Khatfan Stable's ch. m. Dixie, 6, by McHenry, dam Prate, 102; 3 and 4 to 5. Burn 3 Time, 1:17. Won by a head, two lengths between second and third. Mutuals paid: Marie Lovell, \$6.50 and \$3.30; Moonstone, \$3.30.

Purse \$400, of which \$50 to second, for two year olds, three furlongs.
W. H. Timmons' ch. c. One, 3, by Macduff, dam Mindrop, 102; 2 and 3 to 5. Van Kueren 1 Eugene Leigh's ch. g. Hattie, 6, by Green, dam Unika, 102; 7 to 2 and even. Martin 2 C. T. Sanders' ch. f. Rossington, dam Pat, 102; 15 to 1. Time, 1:05. Won by a head, three lengths between second and third. Mutuals paid: One, \$6.50 and \$3.30; Hattie, \$3.30.

Purse \$400, of which \$50 to second, the winner to be sold at auction, six and a half furlongs.
W. H. Timmons' ch. f. 3, by Macduff, dam Mindrop, 102; 2 and 3 to 5. Van Kueren 1 Eugene Leigh's ch. g. Hattie, 6, by Green, dam Unika, 102; 7 to 2 and even. Martin 2 C. T. Sanders' ch. f. Rossington, dam Pat, 102; 15 to 1. Time, 1:05. Won by a head, three lengths between second and third. Mutuals paid: One, \$6.50 and \$3.30; Hattie, \$3.30.

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THE ORIGINAL Spooner Comedy Co.
Under Management of **B.S. SPOONER**
Supporting **EDNA MAY AND CECIL SPOONER.**



"A Fight for a Million" was the bill last night. The play was written by Mrs. Spooner, and to say that it was a success is putting it mild. The house was filled, and from start to finish every one was pleased. The play has just plot enough not to be heavy or tiresome; it is lovely in action, the characters are all well drawn, the comedy fresh and original. The railroad scene in the third act—three moving trains being used—was a pleasing and realistic piece of mechanical effect, and brought a storm of applause. Miss Edna May and Cecil Spooner, in the character of Polly and Charlie Villian, brought down the house and won numerous encores in the bright and catchy specialties. The play was a success.—LAWRENCE JOURNAL.
Miss Edna May grows more charming and captivating with each appearance here, and her work is almost beyond criticism. From rough soubrette to emotional lead she is equally clever and effective. Little Cecil is a favorite here as everywhere. She gives grace and finish to her work that would seem impossible for one of her age. She is sweet and winsome and dances like a fairy.—DES MOINES GRAPHIC.
The dancing of Miss Cecil Spooner, of the Spooner Comedy Company, is eliciting much favorable comment from those who have seen her. Her style most resembles Amelia Glover's and she combines the sinuous and graceful undulations of Carmencita with the quicker and more vivacious movements of the Glover.—LEAVENWORTH TIMES.
The title role was taken by Edna May, and for the first time during the week she had an opportunity to demonstrate her great histrionic ability. Her acting throughout was fine, but in the "mad scene" in the fourth act, was especially effective, being natural and true to life without the ranting and frenzy so often seen on the stage.—BURLINGTON HAWKEYE.
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B. S. SPOONER, Manager.

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now playing the star part, Professor, in Anderson's "Two Old Cronies" Co. At Liberty for season 1892-3. Address En Route, or care of CLIPPER.

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156in., \$67.00; 158in., \$68.00; 160in., \$69.00; 162in., \$70.00; 164in., \$71.00; 166in., \$72.00; 168in., \$73.00; 170in., \$74.00; 172in., \$75.00; 174in., \$76.00; 176in., \$77.00; 178in., \$78.00; 180in., \$79.00; 182in., \$80.00; 184in., \$81.00; 186in., \$82.00; 188in., \$83.00; 190in., \$84.00; 192in., \$85.00; 194in., \$86.00; 196in., \$87.00; 198in., \$88.00; 200in., \$89.00; 202in., \$90.00; 204in., \$91.00; 206in., \$92.00; 208in., \$93.00; 210in., \$94.00; 212in., \$95.00; 214in., \$96.00; 216in., \$97.00; 218in., \$98.00; 220in., \$99.00; 222in., \$100.00; 224in., \$101.00; 226in., \$102.00; 228in., \$103.00; 230in., \$104.00; 232in., \$105.00; 234in., \$106.00; 236in., \$107.00; 238in., \$108.00; 240in., \$109.00; 242in., \$110.00; 244in., \$111.00; 246in., \$112.00; 248in., \$113.00; 250in., \$114.00; 252in., \$115.00; 254in., \$116.00; 256in., \$117.00; 258in., \$118.00; 260in., \$119.00; 262in., \$120.00; 264in., \$121.00; 266in., \$122.00; 268in., \$123.00; 270in., \$124.00; 272in., \$125.00; 274in., \$126.00; 276in., \$127.00; 278in., \$128.00; 280in., \$129.00; 282in., \$130.00; 284in., \$131.00; 286in., \$132.00; 288in., \$133.00; 290in., \$134.00; 292in., \$135.00; 294in., \$136.00; 296in., \$137.00; 298in., \$138.00; 300in., \$139.00; 302in., \$140.00; 304in., \$141.00; 306in., \$142.00; 308in., \$143.00; 310in., \$144.00; 312in., \$145.00; 314in., \$146.00; 316in., \$147.00; 318in., \$148.00; 320in., \$149.00; 322in., \$150.00; 324in., \$151.00; 326in., \$152.00; 328in., \$153.00; 330in., \$154.00; 332in., \$155.00; 334in., \$156.00; 336in., \$157.00; 338in., \$158.00; 340in., \$159.00; 342in., \$160.00; 344in., \$161.00; 346in., \$162.00; 348in., \$163.00; 350in., \$164.00; 352in., \$165.00; 354in., \$166.00; 356in., \$167.00; 358in., \$168.00; 360in., \$169.00; 362in., \$170.00; 364in., \$171.00; 366in., \$172.00; 368in., \$173.00; 370in., \$174.00; 372in., \$175.00; 374in., \$176.00; 376in., \$177.00; 378in., \$178.00; 380in., \$179.00; 382in., \$180.00; 384in., \$181.00; 386in., \$182.00; 388in., \$183.00; 390in., \$184.00; 392in., \$185.00; 394in., \$186.00; 396in., \$187.00; 398in., \$188.00; 400in., \$189.00; 402in., \$190.00; 404in., \$191.00; 406in., \$192.00; 408in., \$193.00; 410in., \$194.00; 412in., \$195.00; 414in., \$196.00; 416in., \$197.00; 418in., \$198.00; 420in., \$199.00; 422in., \$200.00; 424in., \$201.00; 426in., \$202.00; 428in., \$203.00; 430in., \$204.00; 432in., \$205.00; 434in., \$206.00; 436in., \$207.00; 438in., \$208.00; 440in., \$209.00; 442in., \$210.00; 444in., \$211.00; 446in., \$212.00; 448in., \$213.00; 450in., \$214.00; 452in., \$215.00; 454in., \$216.00; 456in., \$217.00; 458in., \$218.00; 460in., \$219.00; 462in., \$220.00; 464in., \$221.00; 466in., \$222.00; 468in., \$223.00; 470in., \$224.00; 472in., \$225.00; 474in., \$226.00; 476in., \$227.00; 478in., \$228.00; 480in., \$229.00; 482in., \$230.00; 484in., \$231.00; 486in., \$232.00; 488in., \$233.00; 490in., \$234.00; 492in., \$235.00; 494in., \$236.00; 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608in., \$293.00; 610in., \$294.00; 612in., \$295.00; 614in., \$296.00; 616in., \$297.00; 618in., \$298.00; 620in., \$299.00; 622in., \$300.00; 624in., \$301.00; 626in., \$302.00; 628in., \$303.00; 630in., \$304.00; 632in., \$305.00; 634in., \$306.00; 636in., \$307.00; 638in., \$308.00; 640in., \$309.00; 642in., \$310.00; 644in., \$311.00; 646in., \$312.00; 648in., \$313.00; 650in., \$314.00; 652in., \$315.00; 654in., \$316.00; 656in., \$317.00; 658in., \$318.00; 660in., \$319.00; 662in., \$320.00; 664in., \$321.00; 666in., \$322.00; 668in., \$323.00; 670in., \$324.00; 672in., \$325.00; 674in., \$326.00; 676in., \$327.00; 678in., \$328.00; 680in., \$329.00; 682in., \$330.00; 684in., \$331.00; 686in., \$332.00; 688in., \$333.00; 690in., \$334.00; 692in., \$335.00; 694in., \$336.00; 696in., \$337.00; 698in., \$338.00; 700in., \$339.00; 702in., \$340.00; 704in., \$341.00; 706in., \$342.00; 708in., \$343.00; 710in., \$344.00; 712in., \$345.00; 714in., \$346.00; 716in., \$347.00; 718in., \$348.00; 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ALL PEOPLE ENGAGED FOR THE SEASON OF 1892 WITH
THE
ADAM FOREPAUGH SHOWS
ARE HEREBY OFFICIALLY NOTIFIED TO REPORT AS FOLLOWS:
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And others engaged to take part in the Spectacle only, to Signor Luca Resta at 10 A. M. Monday, April 4, at the Second Regiment Armory, Sixth and Race Streets.
Drivers, Ring and Stock Grooms, and Jockeys,
Monday, April 4, to their Superintendents at Winter Quarters, Lehigh Avenue and Edgemont Street.
Canvas Men to L. D. Putnam, Supt.
Property Men, Scenery Men, Animal and Elephant Men
To their Superintendents, Monday, April 11, on Show Grounds, Broad Street and Lehigh Avenue.
Performers and All Others
On Show Grounds, Broad Street and Lehigh Avenue, at 10 A. M. Monday, April 18, without further notice.
J. T. MCCADDON,
Manager Adam Forepaugh Shows.

COO EE! COO EE!
These Words Sounded in Our Ears Last Night, from the Deep Sea Telephone, and These Are What Followed:
SHIEK HADJ TAHAR BEN MAHOMET
Speaks to AMERICA from AUSTRALIA.
He is coming at an early date with AGILE AND GRACEFUL DANCERS, who have graced the **HAREMS** of the far East, **SNAKE CHARMERS, ARABIAN HORSES** and Horsemen, born and bred in the Desert, to show the screaming **EAGLE** a thing or two, which will make it plume its feathers from very joy, together with
Hadj Tahar's Great Troupe,
THE CENTRE ATTRACTION OF
Sells Bros.' Mammoth Shows
Now traveling in Australia, that folk generally may be on the look out for something really good and interesting. With kind regards to all friends. Address **ABAH SHIEK,** care of CLIPPER.

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Musicians, Banjoists, Mandolin and Banjo Clubs, Vocalists, Quartets, Trios,
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Cluquot swallows 14 swords at one time. Swallowing 14 gentlemen's or lady's watch and chain.

Swallowing a sword attached to a rifle and firing at same time.

Allowing any gentleman from the audience to put a sword of 22in. in length down his throat.

A Feat Never Accomplished by Mortal Man.

The above is only a part of this extraordinary performance.

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Opinions of the Press.

BIG CARDS AT THE MUSEE.—CHEVALIER CLIQUOT and MDLLE. CLIQUOT, the sword swallowers, who do some of the most daring feats ever presented at the Musee. Cluquot swallows 14 swords at one time, not only swallows swords, but with the greatest ease gulps down a watch. He uses thin swords of tin, with a silver coating, and one heavy sword with a blade measuring 22in. The blades of the small swords are 19in. in length and Cluquot, not content with running one down his neck at a time, places 14 of them together and forces them down his throat and pull it up again. After swallowing a watch that he had borrowed from the audience, Cluquot moved about the stage smoking a cigarette while the watch was in his throat.—BUFFALO EVENING NEWS, Buffalo, Tuesday, March 15, 1892.

The Musee's principal attraction this week is CHEVALIER CLIQUOT, a gentleman who feeds upon swords and articles of like nature. He is a wonderful sword swallower and seems more at ease when he has several feet of cold steel down his throat than at any other time.—THE UNION AND ADVERTISER, Rochester, N. Y., March 22, 1892.

CHEVALIER CLIQUOT, whose stomach has been trained to receive swords, proved a puzzle to the patrons of the Musee Theatre yesterday. He swallowed swords with as much ease as an epicure would an oyster and apparently experienced no inconvenience from having several feet of steel thrust down his throat. One of his feats is to borrow a watch from a spectator and coolly swallow it. After smoking a cigarette the performer reproduces the timepiece without any apparent derangement of either its or his own internal mechanism.—ROCHESTER DEMOCRAT AND CHRONICLE, March 22, 1892.

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P. J. MORRIS.

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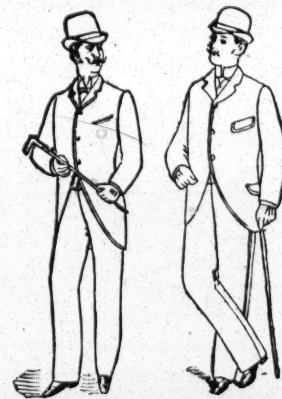
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